322 through the ages. The specimen in the illustration[1] was bought
352 from a young man, a traveller, on the road; the bird's claws,
777 beads and other articles tied all round it, doubtless hunting trophies, are plainly to be seen. He had the advantage of literally

Thonga statuettes.
(One third of the natural size.)

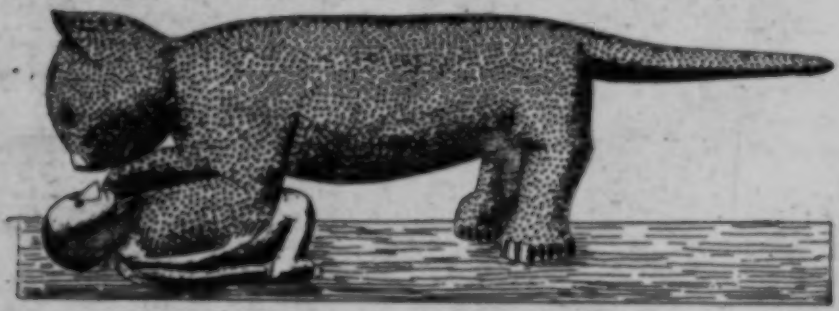
resting on his laurels, and naively believed they would bring him good luck while sleeping.

532 The Thonga artist has even dared to portray the *human form*,
● 481 and the result of his audacity, however grotesque, is not without
322 originality, and even a certain characteristic style, which may be recognised in all their statuettes. More often they content themselves with carving a man's head, with his crown, on the top of their walking sticks. I here give[2] an illustration of Mankhelu's stick, which was a very old one, dating from 1850,

[1] [The Thonga plow -- see p. 128, No. 8. -- Analyst]

[2] [p. 138]

532 at least, and shows the primitive style without any European
481 influence. Sometimes they carve the whole body from head to
322 foot ; (as grapes do not grow in their country the use of the classic vine-leaf is quite unknown). No. $3\frac{4}{A}$ represents a stick with a man and a woman, the one standing on the other's head, the stronger sex treading the weaker under foot! Large statuettes, of at least one and a half to two feet in height and broad in proportion, are to be seen in the Neuchâtel Ethnographical Museum, which without doubt contains the largest collection of Thonga implements in the world, having been plentifully provided with them by the mission-



A panther devouring an Englishman.
(One twelfth of the natural size.)

aries of French Switzerland No. $7\frac{4}{A}$ is smaller, and represents a woman having on her head the typical conical basket, the pride of
532 the workers in the fields, and of the cooks. The five small figures
322 on the accompanying plate are very amusing indeed. They were carved by an artist of Movumbi (near Rikatla), who asserted that the man on the right was a Banyan. The other figures are Natives, men with their wax crowns, and the ladula garment (p. 96) adorned with beads ; one is a woman carrying a child!

The finest specimen of Native art that I ever saw is the carving of a *huge panther* about to devour a human being, the work of Muhlati, a sculptor living in the neighbourhood of Lourenço Marques. This artist, who was very proud of his work, and asked a tolerably high price for it, claimed to be able to carve anything and everything : birds, four-footed beasts, or men. He was famous throughout the land for his talent. Nothing more quaint

$\frac{4}{A}$ [see p. 128. — Analyst]

name *Ba-Godji* is still commonly applied by them to English people. After these Whites, the Natives remember the arrival of the Moslems, who came with their "vessels with an elevated tail," (even to-day Arab dhows have a raised stern answering this description), called *mapangayi* and were the first to land and to undertake a regular commercial exploitation of the country. They soon learnt to speak with the Natives, and to make use of them in their trade, sending them far away into the interior to barter ivory and skins against hoes, beads, clothing, and, later on, powder and bullets. 439

Whatever may have been the order of arrival of these strangers, one fact is certain : the Ba-Ronga of Delagoa Bay have acted as intermediaries between the Whites and the tribes in the interior for a considerable time, the Mpfumo, Nondwane, Mabota and Hlanganu (1) Natives being particularly engaged in this trade, and going as far as Mosapa (Ba-Ndjao country) and Bvesha (Ba-Venda country), to exchange goods.

The *commercial journeyings*, though they are now a thing of the past, are well remembered by the old people, with all the particular customs accompanying them. The Ba-Sutho called these travellers *Makwapa* (Thonga pronunciation of *Magwamba*), perhaps from the name of a Thonga chief who dwelt on the Oliphant (see *Grammaire Ronga*, p. 21), or near Inhambane. The company, called *mpfhumba*, was generally led by a *ndjilashi*, viz, "the master of the expedition," to whom the Banyan entrusted goods for barter. This man had to find a certain number of carriers, who would share in the profits of the venture. The Banyans estimated the value of the goods in pounds sterling. Should the whole be worth £ 60, for instance, he put 60 mealie cobs into a trunk and the ndjilashi did the same in his own hut ; on reaching home again, he had to deliver to the Banyan money or skins or whatever he had sold the goods for, to the value of

(1) The people of Hlanganu, neighbours of Nwamba, were renowned as commercial travellers. Hence their nickname: "Ba ku blomula fumo ba tlhaba misaba." — "Those who take the assagai and pierce the earth." They used their weapon not for fighting but for pacific purposes : the assagai served as a walking stick in their commercial journeyings. Another version is this : "Ba shaba ndlela," — "they buy the road," they do not fight, they would rather pay to be allowed to pass (I. p. 362). 437 481